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A Letter to Ike by His Cousin, Gentle Annie.

DEAR COUSIN IKE:—I read your letter to your mother with a great deal of satisfaction. I am glad you are such a good writer and that you express yourself with so much independence. *Independence!* I like that word, don't you? Now I don't care anything about your philosophical bugaboo, or your mother's philosophy of motion. I don't care whether you call it muscular movement, aria movement, combined movement or prohibition movement, it is all the same to me. I write with it. Now, dear Ike, I like what you said about those letters. I mean those letters which have appeared in the different penman's papers as specimens of writing. Now I'm going to tell you what I think about that kind of business.

We penmen expect to find in penman's papers the highest possible attainments of the pen, and not so much of the engraver's skill. It is not necessary since the plate process has become such an important factor in reproduction and leaves our work just as we make it and just as it should be.

These elegant specimens of engraving may mislead young penmen and students, and certainly does with much less good than a photo engraved copy with all the characteristics of the individual's writing. They are deceived and think, "What splendid writers then fellows be." We old folks can see the Holah or Havens sticking right out on all sides. I have no patience with those fellows who undertake to show their skill in that way. Take that champion letter of Bennett, to Michael, that was paraded around the country (penciled and engraved by Holah) the specimens you mentioned and many others, and they are but lies on penmanship. I like to see our penman's papers give us genuine penwork, and by the best artists, and only once. I don't like so many repetitions as some give us. Now, there is the *Penman's Art Journal* that repeats its pieces every three months or about that. Good paper, we could not get along without it, but sometimes I think it would be a good thing for Republicans at election time—it is such a good repeater. The *Western Penman* is not quite so bad, but a repeater. I hope the *PENMAN'S ART GAZETTE* will never become a repeater. I want to say one word about the designs they give us. In reference to the flourishing, I think that the Society for the Prevention of Cruelty to Animals should interpose. See the poor birds standing on their heads, their wings all drawn out of shape, one on the side, and the other in front of the body, with a tail of one feather, or cut out of a shingle. We find them in all conceivable positions, many of which obtain only in these ruler pictures. No bird ever had the ability to get herself into such a position, and yet the penmen and yet some of these designs come from the so-called *large* pen. The drawings, too, are, many of them, inartistic. Now, I think that art should only nature, and nature says the light coming naturally from both right and left at the same time. Yet we see it represented in some of the drawings. A young man gave a series of drawings while the young and inexperienced were looking at them. I know, or think I do, the difficulty in getting work for reproduction. Good artists have little or no time to devote to the penman's sketch, while the young and inexperienced are always anxious to get into print. So it is in the literary field, but those publications which become popular and meet the demands of the day, as the most literary, are the ones who think only the geas, even though they must pay well for them.

I think it will be the same with our professional papers. The time has come when we demand the best that can be had, and the publisher must have a

waste basket, must be an artist himself, and have the judgment and independence to act.

Well, Ike, this letter is already too long. Pardon me for taking so much of your time.

Give my love to your mother. She is a good mother, and never forgets her one-a, two-a, three-a, four-a, one-a, two-a, etc., nine thousand and ninety times.

Yours truly,
GENTLE ANNIE.

MILWAUKEE, July 22, 1887.

My Dearest Son—The enjoyment at the convention of Business Editors of America was made doubly pleasant and profitable by the receipt of one of your dear letters dated July 17th.

No matter what my son may do or say, he will always receive the admiration of his dutiful mother. It is not strange in this wicked, wicked world that the offering should entertain suggesting views even of a philosophical character, and if my son sees it to consult his mother, and at times question certain matters, he should do so, because the family ties, based upon maternal love and affection, *will never be broken*, even under the severest tension. While every son may be accused of indiscretions, the warm heart of a mother, always beats in his defense. If my son has said anything, for which he is sorry, I hope he'll forgive me. My son was always a faithful, earnest, obedient, affectionate and loving boy and while his associations in manhood, and since leaving the paternal roof have been as good as the rest of himankind, it is not strange that local temptations and assuages should have made impressions foreign to his earlier instructions and teachings. We are not wholly to blame for our condition and position. Barring this fact is it not just, prudent and right that due allowance should be made the youth, when intemperate departures are reckoned among the possibilities.

"*Spare the rod and spoil the child*" may have been applicable in the time of its author, but it won't do for me or Bob, Ingersoll nor any other first class people. Of course the conditions of blood must determine the remedial properties of the *rod*. For my part I never had occasion to test its significance because the blood was of virgin purity. Even the neighbors acknowledged it. It wasn't possible to be otherwise.

Ike's desire to please his mother has been the upmost thought in his mind and though (Chloridaur Valparaiso, his arbor has never been cooled).

Mystery! mystery! mystery!!! Mystery enshrouds everything, and if we could compass the height and depth of anything worthy of attainment, in the shortest possible time, we must secure that assistance which will accomplish it. For this reason the wise teacher, who is a "huster," will always be creating his own mystery. The wisdom of this country is not equally distributed, hence some who are older, are supposed to have learned, in some ways some things, which the youth would do well to make a note of. I am also aware that age doesn't always bring wisdom, yet there are instances vastly cited that will prove the rule.

The moral assertion that you appeal to that which but few possess, viz: *proper judgment and good sense* is only surpassed by a more comprehensive one that *all men are fools*. Judgment and good sense in *one direction* is no evidence of like quality in another. It may exist in many directions, yet it has its limit, even in old age. One may possess the judgment and good sense which will unravel and elucidate my-story after my-story to the number of nine hundred and ninety-nine and that same judgment and good sense fail when applied to the thousands of my-story which are invariably applied, even an impossibility from the fact that judgment and good sense in one direction *will always, everlastingly an evermore* serve in another. If proper judgment and good sense were invariably applied, every undertaking would yield up its treasures. But as

there are more failures than successes we can readily assume that proper judgment and good sense are not sometimes *most always present you know*. Knowledge of a few things about penmanship does not imply all, nor does it signify an increased possibility unless there is willingness to accept *known truths*.

How can a person reading something they do not understand, fall back upon their judgment and good sense without an implied weakness and utter defeat of the case in point? If good sense is in a void of judgment and good sense in some things, but to fall back because of a dullness of apprehension in others is not a strengthening process.

Judgment and good sense of "form" mentally conceived will not effect the object practically without the proper application of *movement* to form. You may study form until you have exhausted all the works of the present and past ages and not be able to produce a beautiful result. You may practice *movement* until your head is gray and it will effect nothing within itself. But if you make the proper application of *movement* to form, then the results becoming this 19th century will appear. This application not only includes a preparatory motion but embodies a series of motions, and after which the proper time indicates. The *form of a letter is determined by the time in which it is produced*. The highest ideal of form is the result of *perfect* time in executing movement, and I may possess the same mental conception of a letter and yet our results be entirely different. Why is this so??????????

The "Philosophy of Motion" is the action of the hand preceding and following the execution of a letter. Why is the average "educated movement" easier of execution than the single letter contained in that movement? If this sentence is not regarded as true, what is the object of their practice. Why is a capital "Q" more difficult to execute than the extended oval exercises???

If I make no motion at all before my pen strikes a capital letter, that production will be very faulty. If you admit of any action or motion of the hand preparatory to the formation of a letter, then that action is *definite* and therefore becomes scientific. If scientific the laws which govern must be understood else the highest conception of form (as the result of movement properly applied) cannot be reached. This practically illustrates why we have but few penmen of the first water, and why the ENGLANDER is made to fill an aching void.

No my son, the philosophy of motion is not a myth; it is not an intangible something used to be wider and mystify the unspectating youth but is a key that unlocks additional knowledge which will place aspiring penmen upon a higher plane and admit the names of other prodigies being placed upon the scroll of fame.

Your judgment and good sense will serve you as far as it goes, (for it has a limit), after that we must all on a similar basis rely upon the judgment and good sense of others whose knowledge reaches beyond our own. If we are unable to comprehend them we cannot rise.

The boy of the city (whose judgment and good sense were beyond reproach) declared to the green country lad that the ground-chunk of a fence was the rail on top. Each may be a precocious youth in his place, but an exchange will warrant me in reiterating the original statement that neither possess the judgment and good sense necessary to the situation.

No one has seen fit to openly discuss the other side of the "muscular Bugaboo" question except by a few denials, coupled with simple declarations in favor of the name, "muscular" movement and slight references to the weakness of argument on the other side. To the PALMER of that style is a virtual acknowledgment in our favor, yet a display of unwillingness to accept the real situation.

That all the best penmen write with the same power who will deny? Then why not recognize

and acknowledge the fact so that followers may understand just what to do.

That all the best penmen (and poorest too) write with the *muscles* no one will deny.

That *the results demand the powers* no one will contradict. That *the best results* are due to the action of the larger and smaller sets of muscles no one can deny.

That the larger set of muscles are located in the arm and shoulder no one has denied.

That the smaller set of muscles (which control the fingers) are attached to the fore-arm no one has questioned.

That there are but two sets of muscles assisted by the tissue of the forearm employed in any writing or movement no one can disprove.

That the two sets (and only two) are so "combined" as to produce the highest available power all will accept without cavil.

That the arm movement (with either movable or stationary fore-arm rest) is applicable as a name when the fingers do not assist in formation, no one has seen fit to prove to the contrary.

That the harmonious union of these two sets of muscles is best expressed by the word "combined" no one questions except those who cannot be convinced against their will.

That a name which means something and so long as muscular doesn't mean anything definite I don't want it. It advocates herald it as a kind of superlatively power which no one can ever hope to reach. Its supporters are at variance; its seeming projects are indefinite as to its limitations, and because of articles and other just reasons enumerated in other articles am I justified in renouncing a vague title.

The sons of the Jones, Smiths, and Browns' write with great energy and promptitude. Don't, my dear boy, don't follow your mother to go down with gray hairs in sorrow to the grave without a kindly letter every month. Remember when you and I were young and lived in the old log cabin near the lake, and you used to sit with your feet against the jamb, above your head, and read to me out of the last year's almanac, that I warned you in that position your brains would run to your head? Have you forgotten it? I trust not. I shall love you on, and on, and on, even though you are so near Chicago where brothers exult.

In all your wanderings don't forget your mother, your dear, delectable, delightful, darling mother. She thinks of you with love, hope and joy, knowing full well that as the years roll on you will never tarnish the name.

Trusting that all past promises will be dear to your memory, and that your career will always be one of unalloyed usefulness, I remain, my dear boy,

Your affectionate and only mother,

Mrs. PARTINGTON.

A Series of Lessons in Plain Writing.

If J. Putnam, of Minneapolis, Minn., and W. J. Kinsley, Shenandoah, Iowa, have published a series of lessons in plain writing which should be in the hands of every student of penmanship, as well as in the collection of every penman in the United States.

For years cheap compendiums have flooded the markets, and have been extensively advertised and sold this country over, but a well graded series of lessons, as the one above mentioned, has not been offered the public nor published for sale.

We would advise every reader of THE GAZETTE to send for a copy immediately on reading this, and their advertisement which appears elsewhere.

It is not published in book form, but it contains seventeen elegantly engraved forms, printed on heavy paper, and a book of instructions to accompany them. The copies given do not abound in a variety of old capital letters, but are very simple, and in keeping with the demands for the attainment of a good, plain style of writing.

The plates were engraved by J. T. Hodah, one of the finest engravers in the country, consequently nothing cheap and trashy enters into the make-up of the ships.

We hope they will be adopted by teachers traveling about the country, and that the sales of the same may exceed the sales of all cheap compendiums.

Hints on Engrossing.

BY JAMES W. HARKINS.

To dish up an exhaustive treatise on the medieval manner of engrossing, or to describe minutely the expert manner in which the ancient Egyptians engrossed their fanciful and artistic ideas upon pyramids and obelisks would, to some, seem the proper manner in which to discuss this subject, but as my memory fails to retain any ideas, grasped at the period to which I refer, I must sorrowfully refrain.

Besides, my language would necessarily be full of mysterious and obscure words peculiar to the ancients, to the total bewilderment of my hieroglyphically inclined brethren.

Therefore will I reluctantly resign this grand opportunity to display my proficiency in classic lore

Allow me at the outset to assert, as my opinion, that engrossing can never be satisfactorily presented as a restricted or limited art.

If we endeavor to teach penmanship we have for a basis set forms and accepted theories.

Engrossing is decidedly arbitrary. A teacher of engrossing is limited to only his own capacity and artistic appreciation.

We cannot afford a wide field for an extension of originality, or rather *old forms in a new dress*; and verily the opportunity is greedily grasped by the embryo artist, and fearfully and wonderfully original results of his grand bursts of Dore like inspiration.

Originality is unquestionably a virtue. Some virtues are inborn, others are acquired.

Originality in engrossing when it is productive of harmonious results, is generally acquired—acquired by a careful study of the work of recognized artists long in the field.

A critical eye, keenly alive to artistic grouping, soon possesses itself of the secret of tasteful pen drawing.

To beginners I would heartily recommend "Ames' Compendium of Practical and Artistic Penmanship" as the best work of this kind extant. It has been of inestimable value to me in my work. Its harmonious distribution of light and shade is of primary importance.

It is here suggested that alternate lines of light and dark ink be present in a design, when he remarked tersely: "All display is no display."

It is difficult to treat a subject with justice that is so thoroughly arbitrary in its character. To a great extent we must rely upon our instincts, and what constitutes good taste, in the make-up and arrangement of our work.

As it necessitates in most things a number of different parts to make one perfect whole, I would emphatically state to the ambitious youth struggling to attain celebrity in that branch of art, that up to a certain point he is dependent upon the ideas of artists long in the field.

After he has absorbed the beauties of each individual work, then, if ever, will emerge from this class appreciation of an originality of his own, the result of his own studies.

If this is originality, in the pure acceptance of the word, it is originality.

There is nothing new under the sun."

There are always an unfortunate few, deluded in the belief of their own powers of original production, who, if the truth were known, every laborer and studied arrangement of form, is the direct result of an unconscious absorption from outside sources.

The superior artist in any branch is recognizable by his readiness to accept and acquire, irrespective of the fountain head.

The Penman's Art Herald has been placed on my subject. I feel myself exceeding the space allotted to me.

Regarding the art of arrangement, the department called engraving is different of treatment, without an indefinite series of lessons, accompanied by elaborate illustrations; and then, instead of being an exposition of any theoretic system, it must be simply a presentation of ideas, peculiar and characteristic of one individual, the author.

Answers to Correspondents.

E. L. D. Longville, Ill.—Yes, your lion dedicated to the Penman's Art Herald has been placed on exhibition, and he killed two innocent girls at sight. Send on some more, we'll clean out the city by-and-by.

H. C. D. Altoona, Pa.—He says the GAZETTE is a fine paper, but he can't afford to keep it, and he thinks it is a shame to accept a thing and not pay for it. So he begs us to leave him off the list in the future. Thanks.

Here is another one, A. C. C. Craighill, W. T. writes to us: How much can a man make by publishing a penman's paper? I note you are going on a vacation, and if you have made enough to go on a vacation in so short a time, I may go into the business myself. That's right if you don't want to go into the business and have a thousand to spare, we will let her go McGarrigle. You can have our paper as she is, and next year you will go on a vacation just as well as we did. You will have to go into the business and look in van for postal notes, etc. Yes, we will note of it. Come and take it off our hands.

K. M. B. A. S. Village, Mo.—We are asked a question by a bashful young lady, which to answer in a paper like the GAZETTE is embarrassing to an extent. She asks if you don't want to be the leading ink singer of the county; his birds and beasts and his bounding stag cannot be equaled for miles around, she says he travels about the country, and consequently they are separated a good deal, as she

stays at home and looks after the chickens, etc. Now in writing to him she says her penmanship is miserable; she wants to know how to improve it so that it will not look so terribly poor; she says she practices enough, and that she is a lover letter, consequently cannot answer that question, but our friend, Scarborough, may be better able to grapple with that absorbing question, whether one can practice "penmanship in love letters." Why not? We ask him to answer in our next. Perhaps some miss will want to know if he can't write her a model love letter.

A. J. Y. Brownsville, Ind.—Why did we affix the name Jim, the penman to our photograph. Well, in the first place we did not have the cheek to put our name in bold, black type on the first page, and in the second place, we are getting notorious as Jim, the penman, ever since M. J. Sharpe, of McVicker's theatre applied that title in preference to remembering or calling us by our own name, besides, everybody can spell Jim, the penman, but 99 out of a 100, in writing to us make it Vogal, Vogle, Bogie, Bogal, and other curious *lovelies*, so we didn't mind the name Jim, the penman. For the benefit of those who don't know, we wish to say that Jim, the penman, is the title of one of our penmen, who was first introduced at McVicker's theatre, in Chicago, where it ran six weeks, when it was taken to New York, where it ran all through last season and brought to Chicago again. This summer it ran successfully, crowding the theatre every night for three weeks. We do not desire to become another Jim, the penman, but that is how we got the name. Manager Sharpe, not only gave us a new name, but he furnishes us with the passes at McVicker's, so we forgive him ere this.

Exchanges.

The Writing Teacher just got in. A new heading, finer press work, and a cover. She looks well. Bro. Williamson is going it lively.

The Western Penman for August is as always up to the standard, and Bro. Palmer certainly never fails to give his subscribers their money back in every number he publishes.

The Penman's Art Herald, the oldest and best of our penmanship magazines, presents the portrait and autograph letter of our friend Shaylor in the August number. It also contains reports of the conventions and other interesting reading matter.

The Magazine for August and September is nothing small, for it contains over 50 pages of reading matter. Col. Soule's portrait graces the first page, followed by a biography, interesting articles by Latta, Anderson, Packard and others, a report of the B. E. Convention, accompanied by cuts of the more prominent members, written in a style wholly indicative of Bro. Jack's originality in handling any subject.

The Pen Art Herald is announced to appear under the editorial management of W. D. Showalter, at Cleveland, Ohio, September 10, 1887. He says it has been lately discovered that there is a demand for a periodical which shall delve into the undiscovered beauties of calligraphic thought; which, while retaining the attractive journalistic and art features of other journals, will add new vigor of expression, and that shall introduce the common matters which have a bearing upon our daily work in more fascinating literature. Col. Soule's portrait has been presented; that shall at once possess the qualities of a veritable art magnet and an idea mirror. Such a journal THE PEN ART HERALD has been signed to be, and it will, we have no doubt, as Bro. Showalter has the ability to carry it to a successful issue if he can get enough support. We wish for him the success he so well deserves.

Among the other periodicals on our exchange list are the Typewriter Operator, published at Boston, Mass.; the Typewriter, published at New York, N. Y.; the Good Education, published by Price & Goodman, Nashville, Tenn.; the Ohio Business College Record, published at Cincinnati, Ohio; the Business Record, Grand Island, Nebraska; the Commercial Record, Indianapolis, Ind.; the Kansas Business Educator, Emporia, Kan.; Lawrence & Griffiths Business College Journal, Dallas, Tex.; Educational Journal, Lyons, Iowa; Canada Business College Journal, Chatham, Ont.; Divin's Business College Journal, High, Ill.; Commercial Advertiser, Wm., N. Y.; The New York Journal, New York, N. Y.; the Dollar, and Sons, Dixon, Ill.; the Practical Educator, Oskosh, Wis.; the American and Church Union, New York City.

The design on page 29 was executed by Prof. J. W. Harkins, of Curtis' Business College, Minneapolis, Minn.

Squibs.

BY N. Y. Z.

A penman who has taught many people penmanship is Prof. I. S. Preston, of Brooklyn, N. Y. He has travelled all over the country and is a genuine old-timer. He has excellent methods of advertising, and is a hard worker. Preston is one of the most liberal of men, and has always been willing to help young scribbles along.

Wieschahn, of St. Louis, writes a most peculiarly original hand. His off-hand work being very strong. Experts claim his pen drawings have a force and grandeur equal to anything of the kind ever executed. The kindly German is the only pen artist who will attempt both off-hand writing in specimens of display penmanship, such as resolutions, memorials, etc., and he never seems to make a miss.

LYMAN D. Smith, of Hartford, Conn., who is teacher of writing in the public schools was an extraordinary penman before he was 15 years old. I have seen letters written by him at that period which we would call perfect. He is quite an authority on penmanship, although at present he makes no claim to be one of the "cracks" in execution.

Did you ever see W. E. Dennis flourish? I don't if Jno. D. Williams ever got such control of curves and parallel lines as this New Hampshire boy. Dennis is not only a good flourisher, but is a good pen artist. He is one of the best of the practical writing who ever took a crayon in hand to place a copy on the board. His penmanship is so very near like Gaskell's that it is very difficult to distinguish between them. Madorasz, of New York, has a charm on which he labored for nearly six months, and he considers it the best thing Dennis has ever done in the line of pen drawing. Mr. Dennis is liked by every one who is acquainted with him, and is popular among the students. He is of a retiring disposition, but has been working hard, very hard, to raise a mistake for six years.

MR. S. Packard, of New York City, who is at the head of a model business school is a business writer of strong calibre. For thirty years or more his penmanship has not varied, and no matter whether he writes one line or a hundred pages it is the same, neat and compact. Mr. Packard is the life of the Education Convention every time. Those in the habit of attending these gatherings are always glad to see him take an active part.

Away up in Saco, Me., is C. E. Simpson, assistant postmaster, a young scribe who could become one of the lights in the profession if he were a mind to make penmanship his business. He teaches in a school an hour or two a day, and is turning out good writers in short order.

J. P. Wilson, of Chicago, does a very large card business in the hotels, running two stands and em-

ploying several assistants. Wilson is one of Kibbe's Utica, New York, graduates, and thinks a great deal of his diploma which is penwork throughout, and is one of Kibbe's prize specimens.

Collectors of penmanship always prize A. P. Root's letters. There is a delicacy of touch in his writing not seen in any one else's writing. Root is very busy now-a-days, having complete charge of that department in Bryant's Business College, enough work for two penmen at the least.

C. G. Reynolds, of Fitchville, Ohio, is farming, but that does not prevent his writing a magnificent style. In winter he organizes classes in neighboring towns. He contemplates making a specialty of it if he don't do better farming next year. Well, the public want men of your ability, Reynolds, and if you will work half as hard as you do now, success awaits you.

Can it be possible that our "bright lights" have no higher aim than to fight over the power used in writing?

He uses muscular and his mother uses movement. Wherein lies the difference? Both use the same power, therefore, they both use muscular and both use movement. This warring brain on such trifles is folly when we have far more mighty weapons on which to bestow all the ability we possess.

I am heartily in favor of the idea expressed by the GAZETTE to hold the next meeting of the Penmanship Association at the time and place of meeting determined upon by the National Teacher's Association. I think much good would come of it.

At least we could press our claim for recognition, and could undoubtedly determine the utility of the present system employed by public instructors.

The people at large are very indifferent regarding the teaching of our art, and before there can be any change in the present public method, the people will have to rise in one body and demand the expulsion of the copy books from the public schools, and the substitution of the live energetic teacher in their place.

It is passing strange that the most important branch of education should be neglected at the instigation of a few publishing houses.

There is not a city in the United States of 10,000 inhabitants that cannot afford a special teacher of penmanship at a fair remunerative salary. The small towns could combine together and thus the art would be crowded to the prominent position it should occupy.

With an issue like this before you, let them throw their differences one side, and bend all their mental power on something more worthy of their skill.

Yours for FRISCO, 1888, E. A. McPherson, Cotland, N. Y., Aug. 29, 1887.

Notice.

The office of the PENMAN'S ART GAZETTE has been removed from McVicker's big Temple Court to Temple Court, one of the finest office buildings in the city. It is located at 225 Dearborn street, opposite the Postoffice, within two squares of our former location. We will be at home for our visiting brother Knights always from 8 A. M. to 6 P. M. Give us a call when in the city, or on passing through.

Personals.

Our thanks are due to Prof. F. W. H. Wieschahn, of St. Louis, Mo., for many fine favors shown us on our visit to St. Louis. We were shown several sessions executed by him for the employes of Scruggs, Vandervoort & Barney, which was as handsome a piece of work as we ever beheld.

F. O. Kappesser, the last one of the South St. Louis Bachelor's Club, (minus the editor), was united in marriage to Miss Pauline Fath, of that city, on the 24th day of August, 1887. Good-bye, Bach.

The Curtis System of PENMANSHIP

BY U. C. CURTISS

D. D. MERRILL

D. N. MERRILL

SANIT PAUL, MINNESOTA.

W. D. Showalter, of West Union, W. Va., contemplates moving to Cleveland, Ohio, and under the direction of a stock company composed of penmen, starting a penman's paper called *Pen Art Herald*. Showalter has ability, and if the stock company don't expect too big returns and shut him up too quick he will give us a good paper.

The *Amateur's Gazette*, by L. H. Hanson, Fort Scott, Kansas, is another plan.

Madorasz, of New York, is thinking of getting out a quarterly devoted to penmanship and gossip. He promises some good things and will try it a year anyhow if the first number doesn't get out.

Movement vs. Muscular.

Like and his mother are having quite a controversy regarding the fitness of things in general, and "movement and muscular" in particular.

Writing in Public Schools.

BY J. A. YOUNG.

There was a time in the history of our public schools when "Reading," "Writing" and "Arithmetic" were the most essential branches taught. Their importance suggested the order in which they were named. Writing came second to that of reading; or rather it was considered more necessary than arithmetic.

to the common school course. More attention is now given to geography, grammar, history and other branches, besides reading and arithmetic, than to penmanship.

2. So many technicalities have been introduced in connection with teaching writing that many instructors do not feel competent to teach it "systematically," or at least they easily persuade themselves that they cannot do so, and therefore take no interest in it.

3. Our educational journals do not give writing

which they naturally retain, in opposition to the best instruction they may subsequently receive.

5. After having learned the correct forms of letters, pupils are permitted to do careless work, with pen and pencil, in language lessons, spelling, examination and other written exercises, which vitiate all of the good practice they may have had in writing books.

It is much easier to point out some of the difficulties in the way of learning to write, than to satisfactorily show how they can be avoided or removed.



The above is photo-engraved from an original pen and ink drawing, size 22 x 28 inches, executed at our office. We engrave resolutions, testimonials, diplomas, etc., in the highest style of the art. Send copy for estimate. Prices to suit our customers.

A gradual but yet a very perceptible change has taken place in regard to this matter. It is affirmed by those who know the facts as they exist, that the average results obtained from teaching writing in our common schools are not commensurate to the facilities which we now possess. Why should it be said that "We are a nation of poor writers." Many obstacles which impede our progress in this direction might be named, but the following are obvious:

1. As a branch of study, writing has become more and more neglected as other studies have been added

proper attention. Many other subjects of minor importance are elaborately discussed, but penmanship is almost, if not entirely, overlooked. There are many periodicals which are specially devoted to this branch, but very few teachers in our public schools possess them.

4. Pupils are compelled to do a great deal of work which requires the use of the pen and pencil before they have been taught the exact forms of letters, and thus they "pick up" an uneducated hand-writing

died. The disease, in various forms, has become so chronic that it is almost impossible to find an effectual remedy.

The obligations of school officers ought to find them so far as to see that children receive proper education in the most practical and useful branches. They should require the teachers whom they employ to faithfully perform their duties in this particular.

Teachers should feel that their duties are not properly executed if they do not teach their pupils

(Continued on page 12.)



engravers. When we returned from Milwaukee in company with Prof. Pierce, and Mr. J. T. A. Hoiak, the script engraver of Cleveland, Ohio, we had an argument with Mr. Hoiak as to the necessity of disprove it, viz: that nine-tenths of the copies sent to him for engraving bore no resemblance to his engraving. We will stand by that assertion to-day. Mr. Bennett, Mr. Forbes, Mr. Clark and others have become great penmen through Mr. Hoiak. It fills us with disgust to note how much deception is being practiced. But the time has come when live teachers will tell their students how those fine letters are written, and when copies engraved will be branded engraved, and those photo-engraved will be photo-engravings. Another letter we would ask our brother Knights to look up is the letter of Farley's in February, 1880 number, and compare with the March, 1887, P. A. J. Observe the variation in style, and the uniformity of lines, words and principles. Open your eyes and see for yourself, how much deception is and has been practiced.

Of course some will about they are envious, jealous, etc. But that is not the case, honor where honor is due, and no man ever gives cheerfully the dues becoming to another as we do, but we do want this hunking and mystery cleared away for our beginners.

Let them not continue to call for more light without any response from electric sources. If electricity cannot pierce the darkness, then the wings of this bird will carry light where darkness was. *Isaacs gets the metal.* We expect more light however. We probably get some able man upon this subject yet. Until then we will await the verdict of the profession at large.

Writing in Public Schools.

(Continued from page 41.)

what they expect to put into practice in after life. They should realize the fact that if they withhold such instruction, after having been employed to impart it, they are defrauding their pupils and disregarding the law which provides for public education. There is not more than one teacher in a hundred, of the present day, who is faithful to his or her trust in the matter of teaching writing.

In order to procure good results in penmanship, children should not be permitted to do work in any regular written exercise before they have received proper instruction in regard to holding the pen and the formation of letters. In all of these exercises, no work should be done that cannot be acknowledged as the pupil's very best efforts. It is very difficult to obtain bad habits which have been learned in the use of language, but in writing it is almost impossible to have children "learn what they have learned again."

In the June number of the PENMAN'S ART GAZETTE, a distinguished correspondent claims that the copy-book system of to-day is largely responsible for the production of inferior writers. It is true that when written copies are before the pupils, they readily adopt the motto, "What another person has done I can do," but when he is required to imitate the artistic copies in the writing book he naturally claims that "What the engraver has done I cannot do, and it's no use trying." Notwithstanding all this, the difficulty is not the use but the abuse of the copy-book. If the best text-book extant, on any subject, is put into the pupils' hand it will not produce satisfactory results unless it is accompanied by proper teaching. So long as teachers take it for granted that copy-books are perfect and that it is only necessary to place them before their pupils and merely request them to "follow the copy," without giving any instruction whatever, bad writers will be the natural consequence. A good teacher of writing can get along without engrossed copies, and a good instructor in any branch can do without a text-book, but writing-books and text-books can be so used as to be an aid rather than a hindrance.

Letters Received

AND COMMENTS FIRED AT THE "GAZETTE."

G. B. Jones, Rochester, N. Y., says he considers the number fully worth the subscription price, on account of the timely report of the conventions.

J. L. Faulkner, Knoxville, Tenn., writes an elegant burd.

N. M. Carlsberg, Jr., in a fine business letter asks if we think he will ever become a penman. We say, yes, under circumstances.

E. M. Hunsinger, N. Y., sends some of his elegant writing and encloses subscription.

G. B. Land, San Francisco, Cal., says the GAZETTE is immense.

W. L. Adams, Byron, Neb., endorses the stand we take on the copy book question.

J. G. Anderson, Falcon, Tenn., sends us a complete monogram of the 20 capital letters. See his adv.

A. J. Smith, Anamosa, Iowa, says the August number is a masterpiece.

H. J. Williamson, tells 'ral for the GAZETTE way down in Richmond.

E. K. Isaacs says we know how to make a paper to please the old folks as well as the boys.

E. J. Kneitl, Stratford, Ont., speaks a good word for the GAZETTE, and sends us a photo of his second piece of engrossing, which speaks well for him.

G. W. Kear, Scranton, Pa., sends subscription in a letter written in the finest back-hand we have received.

C. M. Wiener, South Whitley, Ind., says he was delighted with the premiums, and he is very enthusiastic over the GAZETTE.

B. M. Brice, alias Sunflower, the penman, Keokuk, Iowa, says he is going to take the road this winter, teach Spencian and act as agent for us. Good-bad, Sunflower, but look out you don't get plucked before you are ripe.

Bro. Hinnam writes us from Worcester that he is getting along well, and that the next Penman's Convention meets at Minneapolis, Minn., and that he can promise a good time to all part participants. Bro. Hinnam is a hustler.

W. S. Chamberlain writes a fine letter and sends us specimens of his work, but forgets to send his subscription. Compliments don't pay our printer, and we don't care to pay compliments for nothing. We need cash and can do without compliments for a while.

N. S. Hill, Willbraham, Mass., sends us cards, capitals and movement exercises. He says the GAZETTE is elegant.

C. E. McKee, Columbus, Ohio, says allow me to congratulate you on your unprecedented success in editing a penman's paper. The GAZETTE already ranks among the leading papers of the day.

C. H. Pierce, of Keokuk, says we put in on brown. J. W. Harkins, Minneapolis, Minn., writes a fine hand, and sends us his subscription, etc.

C. A. Webb, Nashville, Tenn., compliments us on our good number.

G. C. Smalley, Maultow, Wis., says we should tender his compliments to our printer for the fine appearance of the last number.

P. W. H. Wiesbach, our genial friend in St. Louis says the July and August numbers are appreciated. Reading matter, composition, and typography is first class.

S. D. Forbes, Altoona, Pa., says the July number is first class.

C. N. Crandle, from Dixon, Ill., shouts immense praise!

Chas. McLehan, Macomb, Ill., says the GAZETTE is his favorite.

H. W. Kibbie, Utica, N. Y., will begin a series of lessons for students of penmanship in our next, embracing every variety of work.

P. A. Hoomatic, Cedar Rapids, Iowa, says he is for prohibition, red hot.

F. Briley, Lamar, Mo., who won the prize offered in the June GAZETTE, expresses his thanks for same, and says he will never do without the GAZETTE.

We could print another batch of compliments as large as the above, but we will desist from trying our readers. Other letters worthy of mention were received from W. J. Kinsley, Shreveport, Iowa; C. O. Woodmansee, Keokuk, Iowa; J. T. Perry, Degonia, Ill., who promises a club of 100; J. P. Hamilton, Middleport, Iowa; Miss Minnie Jaeger, Nesho, Mo.; R. O. Stoll, Two Rivers, Wis.; M. Sayre, Toronto, Can.; W. D. Snowalter, Cleveland, Ohio; J. J. Glenn, Madisonville, Ky.; J. W. Howard, Athin, Ind.; G. W. Moore, North Hampton, N. H.; S. F. Rextrew, South Bend, Ind.; Jerome B. Howard, Cincinnati, Ohio; A. F. Cox, Black Jack Grove, Tex.; Z. P. Zuer, Newark, Ohio; J. N. Woodmansee, Providence, R. I.; G. B. Craig, Chicago, Ill.; C. E. St-vens, Newark, Ohio; W. W. White, Rogers, Minn.; W. B. Souther, St. Louis, Mo.; E. L. Longwell, Greenville, Ill.; H. E. Martin, Kansas City, Mo.; J. L. Canfield, Pittsburgh, Pa.

College Notices, Etc.

C. C. Curtis, of Curtis Commercial College, sends us a fine circular of his two schools at Minneapolis and St. Paul.

M. E. Rossman, proprietor Union Business College, Lafayette, Ind., called on us by mail, and with us a fine circular of his school. He reports everything lovely, and prospects for an immense school this winter. The best we wish him continued success.

Williams & Rogers are sending out a fine 12-page circular containing engravings of their actual business letters.

O. M. Powers, of the Metropolitan Business College of this city has out a fine circular.

The Rock Commercial College sends out an elegant 24-page circular.

Somer's Business College of this city opened with a large attendance this fall.

Urake's Commercial City Business College issues a fine 20-page circular.

B. R. Bryant's office in this city was crowded with students.

Mr. J. E. Jercus, we called on a visit there during opening week. It is one of the pleasantest college men in the west.



W. Scarborough.

This is the sacerdotal front of the moist-evel man who holds down the editorial chair for Gaskell's magazine. This is the expression he wore while penning such articles as "Distorted Birds," "Posing for Pictures," "He sits on our neck," "Hunkering for the early dawn," "Boosted into space," "Conventional Confab," and many other pathetic themes which seem to burst from his soul like mule calls released from the bondage of winter confinement. In his most playful flashes of composition, however, there is a sobermannered current of sound ideas, and high-grade common sense. He says the sketches he wrote some time ago for *Pek's Star* were not nearly so serious as the experience which suggested them. The refrain of the harness tug on the rear deck of his bifurcated garment, he so practically reviews in his early interviews with his pa were burning facts, scorching truths which were seared into memory and elsewhere to remain.

Mr. S. was born beyond the line separating the "blue" from the "gray," but remained at home during the thickest of the fray. What more could he do? He had not arrived at the period of pantheism yet. His first masterpieces of penmanship were composed on the fly-leaves of his father's library, and musoids deeply set in the backs of chairs, etc. The measured cadence of his father's footfall, or a few words which smacked of paternal ire, would always give him a strong craving for the open air, during these arduous wrestles with art. When about 15 years of age he took a business course under W. R. Chambers, who was then located at Hartsersville, Miss. He afterwards taught a couple of terms for Chambers. He has taught penmanship, book-keeping and other commercial branches in Goodman's College, Knoxville, Tenn., Gaskell's College, and Goodyear's Cedar Rapids College, besides, a little experience as a rambling scribe—going from hamlet to cross-roads, carrying a valise, a diploma, a bottle of ink, a pen-wiper, an attenuated purse, and an appetite that made lucifer provisions look extremely repulsive. Those who have read Gaskell's Magazine know what Scarborough can do with the pen in a dispute sense.

Those that have not yet seen the magazine should seek for it at once. Now one more word—we were flushed with work on our return from a vacation, and we wanted Bro Jack to assist us this month in filling our paper. We called on him to that end, and he consented, and above a few lines composed the whole matter he could possibly send to help us out of our trouble. He called again to behold the editor sitting reclining in his chair, it seemed to us at first in a peaceful slumber, but on tip-toe stealing to his side, behold in one hand a photo of a charming young lady, in the other a wedding invitation, announcing that Miss Emma Dunston, of Cedar Rapids, Iowa, and Mr. A. J. Scarborough, of Chicago, Ill., were to be united in the holy bands of matrimony on the 6th day of October, NEXT. Poor Jack, or rather happy Jack, dream on, your blissful moments when the tedious duties evolved upon the editor of a penman's paper are forgotten for the time being, and when your mind is wrestling with brighter visions than those productive of eluting a penman's paper, shall never be disturbed by us. Nay, kind reader, we let him dream. We hope his dreams will be realized. We wish him all the happiness in the world. We hope that his humor will not abandon him in his career as editor of the GAZETTE, and that in his new role he will become even more humorous, as will undoubtedly be the case, when Jack will be no more, but will be looked after and guarded by a better 'ral. Our congratulations.



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The best aid to good writing ever invented.

It gives **FIRMNESS TO THE GRIP** ON THE **HOLDER** and eases the fingers from cramp and fatigue.

It prevents the fingers from becoming smeared with ink; in fact, no holder is complete without it.

Try this Shield on the oblique holder; it works admirably.

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- 1 Shield and 1 Oblique Holder (the "Ideal") 10c
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The Journal is now in its eleventh year. It has a wider reach than ever before, and its monthly output is more varied, entertaining, wholesome, instructive and generally valuable. Several new features have lately been added. One of them is the printing each month of the portrait, fac-simile engraving of autograph letter and biographical sketch of some representative American Penman.

Another interesting annex to the Journal carries on the department of shorthand writing, in charge of Mrs. S. S. Packard.

The person who buys the Journal for this year of our Lord, 1887, will get more for his dollar than ever, and that is saying a good deal. It has, however, the conspicuous merit of truth, which one does not always find in newspaper announcements.

If you are a Penman, you already know the Journal. If you are not a Penman and want to be, the first thing you should do is, get in the Journal's list at once. The price is One Dollar a year, with five premiums. Ten cents will buy a sample copy. No free samples on tap. Write to

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